

LINGUISTIC AND AXIOLOGICAL FEATURES OF MEDIA MINI-DISCOURSES OF THE GREAT WAR

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Outlining the problem. The war of 2014 entered the life of every Ukrainian, dividing it into “here” and “there”, “now” and “then”. The war also broke into the information space: it changed the rhetoric, sharpened the narratives, shifted value accents, exposed the conflicts, and actualized the challenges that had previously been discussed by limited groups of media and political experts in comfortable studio settings during lengthy broadcasts up until February 24, 2022. The reality of the war gave rise to the phenomenon of a new media discourse (which often violated certain canons) - concise, expressive-emotional, nervous, sharply critical and at the same time constructive, intended to awaken the society and make it soberly evaluate even the most dramatic situations, and become aware of personal involvement in the great war, which became a civilizational challenge to the democratic world.

Objective. The objective of the research is to study the specificity of media mini-discourses of social networks through the prism of their linguistic and axiological features and narrative strategies.

The following methods were used: descriptive, comparative, component analysis.

Presenting the main material. War requires prompt verbal response and comprehension and analysis of events in different coordinate systems. Short, concise posts in social networks that accumulated the most dramatic milestones of Ukrainian life in extreme conditions and critical situations became especially relevant. These are not only reactive “verbal clots” inspired by objective medial militarism. Actualized quotes of famous cultural figures, iconic personalities, moral authorities of Ukrainian society - Vasyl Stus, Lina Kostenko, Vasyl Symonenko, Dmytro Pavlychko, His Beatitude Liubomyr Huzar became popular in social networks, which in the modern realities of war and civilizational confrontation acquired a completely different content and sharpened the eternal existential meanings in order to remain human even in inhumane conditions.

Facebook literally exploded with Lina Kostenko’s famous poetry “And horror, and blood, and death, and despair.” After a full-scale invasion, the aphoristic ending with its striking prophetism was transformed from the rhetorical figure of speech into a transcendental formula of a verbal warning addressed to the endangered nations of Europe: “Where are you looking, nations?!/Today we, and tomorrow you!”. Potentially, the same role can be played by other Lina’s poetic texts, created during the full-scale invasion, such as: “Once there was a Madonna

of the Crossroads./Now we have a Madonna of the Bomb Shelters./The sirens are howling, but I am not scared./He who did not run away cannot be caught” [1, p. 307-311]. Solid aphoristic arrays from the historical novel in poems “Berestechko” became the top in social networks, for example: “We are warriors. Not lazy. Not idlers./And our cause is righteous and holy.” As for quotes from Stus, his reflections on language dominate in social networks: “Russian is a prison language”; on personal stoicism and consciously chosen self-sacrifice. Symonenko’s poetic discourses (“Where are you now, my people’s executioners “, “I look into your pupils”) are actualized with patriotic lines and philosophical reflections: “My nation is, my nation will always be./No one will cross out my nation.” “There is no more room for graves in the cemetery of shot illusions.” The context of the war makes these lines explosive and axiologically prioritized.

A selection of aphoristic mini-discourses was created by Lviv professor Yaroslav Harasym [<https://www.facebook.com/yaroslav.harasym.3/>]. The relevance of the topic, the acuteness of verbalized collisions of war realities, personal and collective reception of military events, irony, linguistic sophistication, implicit intellectualism and allusiveness, permanent appositeness make them exemplary and benchmark, aimed at an educated to an experienced recipient:

“The nation of Bakhmut and Bukovel, is it capable of overcoming this terrible chasm?”

The dominant of the author’s linguistic thinking is paronymic attraction. The author often uses disrespectful words: “Vagnerivtsi, pikhvota and pidariasy are the main kinds of the ruscist occupying troops.” The paronymy of proper names is the most expressive: “Fagin - Feykin; Macron – makronyty; oskarzhyty Oscar”.

Results. Publicistic style, media short genres as its organic segments are “the most skillful” and the quickest during the war, they mobilize the spirit [2, p. 133], help to clearly set personal and public accents, therefore determine priorities and require the most concise format and condensed and sharp writing.

Conclusions. The concise mini-discourses analyzed in our research studio - both created by chroniclers of living history (like Yaroslav Harasym) and actualized expressive messages of famous Ukrainian writers and moral authorities - help not only to succinctly reflect on what we have experienced, but also to make sense of what is happening to us, to Ukraine, to the world in the dramatic time of the Great War. In the future, our goal is to analyze the media-lingual strategies of short discourses of social networks in a multifaceted way.

References:

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3. Slaboshpytskyi M./ The Great War 2014. Ukraine. Challenges. Events. Materials. Publishing house “Yaroslaviv Val” Kyiv, 2015